

INT. ARCONIA STAIRWELL - NIGHT

CHARLES

(half out of breath)

God, these stairs are a war crime.

LUCY (ON VIDEO CALL)

Maybe if you hadn't insisted on Sazz doing even your easy stunts, you'd have the stamina.

CHARLES

(Outraged)

Excuse me! I used to pick you up as a child - that counts as *cardio*.

MABEL

Keep moving, Brazzos - and Lucy, shush you can't make a sound, ok?

OLIVER - flies up the stairs two at a time. CHARLES and MABEL race to keep up - their footsteps echoing in the narrow space.

MABEL

Jesus, Oliver, you'll be no help to her if you collapse first!

OLIVER

(grumbling)

We have to get Loretta before this psycho does anything to her. Oh lord, If I lose my wife at least let it be my incompetence, natural causes or a crowded room.

Oliver doesn't even look back - he's driven, desperate, fueled by pure fear. They reach the top landing. A METAL DOOR marked *ROOFTOP EXIT* looms. A small NOTE is taped dead center.

MABEL exchanges a look with CHARLES and OLIVER - fear overtaking any thought - she pulls it off, unfolds it. The handwriting: familiar, the font that has been haunting them since the murder of Tim Kono.

THE NOTE - "WELCOME TO THE FINALE, OMITB."

MABEL

(reading out loud)

Welcome to the finale, OMITB. Well... that's not ominous at all.

CHARLES

Okay Lucy, I'll leave you on speaker on my pocket, if anything happens text detective Williams, love you. (Looks at them hesitant) Fuck it - and I love you both too, I Do, and I don't want to "do the cringe" but whatever happens behind that door... well... (struggles to speak).

OLIVER

It's "I don't want to be cringe" Charles, keep up, Mabel taught us this in season 2.

MABEL

I love you too guys but let's not say our goodbyes, this is not the end, just an other successful conclusion to an other mystery, where we all stay alive... (she's struggling to believe her own words) I'm kinda scared (honesty).

OLIVER

Me too, thank god I brought a knife (pulls out a big kitchen knife from his pants, everyone gasps in shock) what? I'm not gonna use it, its for intimidation (acts dramatic stabbing gestures) NOW, open the door Mora!

MABEL hesitantly grips the handle - CLICK - The door swings open - and they're hit by a momentary rush of cold night air. Hair whipping back, eyes squinting - then slowly settles.

EXT. ARCONIA ROOFTOP - CONTINUOUS

New York city glows below them, lights pulsing through the skyline. The wind hums against the metal railing. The trio steps out slowly, scanning the empty expanse of the dark rooftop .

MABEL
(quietly)

Do you hear that?

A faint sound - muffled breathing - they walk past a ventilation unit - and a light smoothly brightens up behind them revealing two figures - they react and turn around.

There, in the center of the rooftop, LORETTA sits on a chair, bound with rope, a the handkerchief from death rattle tied across her mouth. Her eyes are wide - terrified.

And standing a few feet behind her... MARV.
His silhouette sharp under the city lights - long coat, dark gloves, brimmed hat shadowing his face, we can only see a big terrifying smile at first, he makes a step towards them, his face fully lights up - His voice - smooth, delighted, like if he'd been waiting this moment all his life.

MARV

Ah! There you are, my favorite trio, took you long enough, poor LORETTA's been freezing out here

OLIVER

Let my wife go, she has nothing to do with this

MARV

NO no guys lets not rush this out, let's savior
the reveal, tell me, What do we think of the set
up? Huh? I've done it just for you, so it feels
theatrical and cinematic,

(clicks a button, in front of them some smooth lighting
brightens up and three chairs are revealed)

MARV (CONT'D)

Take a sit common.

THE TRIO DOESN'T MOVE.

CHARLES

We are not sitting down Marv, enough of this
nonsense.

MARV turns slightly - as he pulls a gun and levels it toward
Loretta's head. Oliver does his signature sound - General
gasp. Mabel raising a hand to calm him down.

MABEL

Now let's not go full "series finale" just yet

MARV

You'll find out soon enough - I don't like
repeating myself, I don't blame you for not
knowing, you never really tried to get to know
me, did you?

(pauses, cold smile)

MARV (CONT'D)

Now... one last time - sit down.

CHARLES

(While sitting)

Let's do as he says.

MARV

(Excited)

Let's do this right - welcome OMITB, it is I
Marv, your number one fan, I'm also Moldrik, I
mean with that alias I was giving it all away...

(The tree of them burst. Into a oh yeah, our bad for not recognizing at the same time)

MARV

(Smiling and over-explaining his genius and overlapping on their muttering)

Moldrik, the mold of this building, cause I'm the mold inspector...

MABEL

(Quickly irritated between everyone stating the obvious)

Yeah... we get it - no need to mansplain Marv.

MARV

True Mabel, SILENCE!

Stops smiling - they freeze

You see, it was never about the murder - not really. It was about you three and how easy you were to play.

(he begins to pace)

Three little detectives chasing clues I left like breadcrumbs... And every step - every revelation - you were closer to me. Except you weren't, 7 seasons guys, that was a let down.

CHARLES

Not our greatest moment

OLIVER

And we've had low, LOW moments

-- He keeps talking as we CUT INTO FLASHBACK --

MARV (V.O.)

I'm who's been lurking in the shadows since the first season of your podcast, hell, even before. You know, at first I wasn't even your fan, yeah... crazy

FLASHBACK - SERIES OF SHOTS WHILE NARRATING

-- OLIVER discovering the note in the door cut to weenie drugged.

-- JAN opening the note on her door

-- THE TRIO discovering the cameras.

MABEL

Cut the shit Marv, why are you doing this, why did you kill Jan, have you killed anyone else? just tell us already! It's clear that you're dying to!

MARV

Oh Blood Mabel's been triggered, did you know that was me? The name? Funny how fast things spread online, (focusing again) okay, okay, you have the who, but you're missing the how, the why and the why now, well, without further ado...

MUSIC IN CRESCENDO - CUT TO BLACK

INT./EXT. VARIOUS LOCATIONS - "THE MOLD" (MONTAGE SEQUENCE)

MARV (V.O.)

People like to think evil starts with choice. That one day, you *decide* to cross a line - and that's it, you're bad. But no one tells you how *quietly* it happens. How ordinary it feels to rot from the inside out.

FLASHBACK - INT. PENTHOUSE - DAY (YEARS AGO)

A younger, cleaner MARV - tailored suit, brown hair with grey strands, champagne in hand - hosts a glitzy dinner party. Laughter, wealth, admiration.

MARV (V.O.)

Once, I had everything. A view of Central Park. A wife who smiled on cue. A daughter who adored me - until I took a risk

INT. SAME PENTHOUSE SHOT - NIGHT

Chaos. Wine spilled. Shouting. Phones ringing, His *wife*, elegant and furious, packs a bag. His *daughter*, mid-20s, tears in her eyes.

WIFE

(furious, trembling)

I told you it was a fucking *pyramid scheme*, Marv!
But no - Marv always knows best.

(to Evelyn)

Finish packing, sweetheart.

MARV

(to his wife, pleading)

I just wanted to give you everything - everything
and more.

The camera tracks Evelyn as she comes into scene, voice
breaking but fierce.

EVELYN

OH DON'T YOU DARE DAD! You did this *only* for
yourself! Because you are greedy, can't get
enough!

WIFE

you poison everything you touch.

MARV (V.O.)

Funny thing about mold - it grows where no one's
looking.

The front door slams. Silence.

INT. CHEAP MOTEL ROOM - NIGHT

MARV sits in the glow of a flickering lamp - half-drunk.

MARV (V.O.)

You fall far enough, the ground starts looking
familiar.

The walls behind him are stained - a faint dark bloom
creeping and expanding from behind him, mold creeping outward
in a slow, organic halo, as if *growing from his spine*, we see
a *time lapse of the days passing and the mold expanding*
behind him, powerless - He doesn't notice - But we do.

MARV (V.O.)

They say you can't go lower than rock bottom.
Turns out, you can go *beneath* it.

He checks his phone - another email from his lawyer.
SUBJECT: *Final divorce settlement - payment due Friday* - he
opens it - The number makes him flinch.

MARV (V.O.)

Rent's high when you're paying for mistakes.

He starts scrolling through endless job listings.

Scrolling... scrolling... an ad catches his eye: He stops. Reads a listing: "MOLD INSPECTOR NEEDED - BUILDING EXPERIENCE A PLUS." - He stares at the word "MOLD" - Something flickers in him - smiles, barely.

FLASHBACK - SERIES OF SHOTS WHILE NARRATING

-- EXT. SMALL TOWN HOUSE - DAY (DECADES AGO) Little Marv runs behind his father, A mold inspector, a tall man in a dusty flannel jacket. Dreamy light and sunshine.

-- INT. OLD BASEMENT - DAY - Young Marv shines a flashlight on a patch of spreading mold. His father nods proudly.

MARV (V.O.)

Funny, my father used to say that the things you inherit... Sometimes they rot... But sometimes they root. Maybe I wasn't falling. Maybe I was going back to where I began.

He clicks *APPLY*.

EXT. VARIOUS BUILDINGS - SERIES OF SHOTS (MONTAGE)

- Marv in a jumpsuit, flashlight in hand, checking under sinks and behind drywall.
- Inspecting air vents, finding rot in perfect homes.
- Listening to conversations through thin walls.
- Smirking as tenants ignore him.

MARV (V.O.)

I started seeing mold everywhere, in ceilings, in people, in trust. It's not decay. It's truth you've been too polite to notice.

EXT. THE ARCONIA - DAY

He steps out of his van, gazing up at the grand building: THE ARCONIA.

MARV (V.O.)

Then I found it. A building full of secrets... and enough cracks to crawl through.

He picks up his inspection case and walks toward the entrance, disappearing into the shadow of the doorway.

INT. THE ARCONIA - LOBBY - DAY (FLASHBACK CONTINUES)

MARV enters, clean-cut in his *MOLD INSPECTION SERVICES* jumpsuit, clipboard in hand.

A familiar DOORMAN, LESTER, looks up from his crossword.

LESTER

Morning. Can I help you?

MARV

Mold inspection. Routine check. You've had some humidity complaints?

LESTER

Oh, yeah. Basement levels, mostly. Weird smell behind the old casino doors.

(Stops himself)

Oh damn it, don't tell anyone I told you about the secret casino.

MARV

Your secret's safe with me pal, let's take a look, shall we?

Lester shrugs, grabs his keys, and leads the way.

INT. ARCONIA - SUB-BASEMENT / OLD CASINO - CONTINUOUS

Luxurious space, the set we know. NICKY CACCEMILLIO, red-faced and loud, argues with his wife near a roulette wheel.

NICKY

I told you it was a mistake! She means noth-

WIFE

You said that last *time*, Nicky, we just sent our fifth son to college for Christ's sake!

They barely notice Marv and Lester walk by, the fight continues on the background.

LESTER

Don't worry, this happens every so often, after you. (leans in)
Watch your step.

INT. SECRET ROOM, STAIRCASE TO THE LAUNDRY - CONTINUOUS

A narrow stone wall full of mold.

MARV

(smiles thinly)

Perfect.

He flicks on his flashlight and starts working. Lester leaves - Marv finishes, and feels a breeze from behind a big book shelve, swings the shelf aside - it creaks, revealing a secret passageway.

INT. PASSAGEWAYS - BETWEEN THE ARCONIA WALLS - MOMENTS LATER

Tight tunnels. Old wiring. Dust motes drift in the beam of his light - Marv scrapes a patch of wall - black streaks of mold bloom across the plaster.

MARV (V.O.)

It always starts small. A stain. A whisper. Then it spreads - until it's part of everything.

He pushes deeper - past pipes, forgotten furniture, a rusted elevator cage - until he finds something strange:

A DOOR, HIDDEN behind DRY PAPER WALL. HE RIPS the old paper-wall and FORCES IT OPEN.

INT. ABANDONED ROOM - CONTINUOUS

He steps inside. It's eerily *domestic* - a small table, an armchair, a broken lamp - a room built inside the walls of The Arconia - No windows. Just the hum of the building's veins around him.

He sets down his case, eyes wide - in awe.

MARV (V.O.)

Every building has a heart. You just have to dig deep enough to find it.

He runs a hand along the peeling wall - no mold has creeped in. He stands, testing the floor. Solid - he pulls a tarp off an old mattress, wipes away dust, sits again.

MARV (V.O.)

I'd inspected a hundred walls...
Never thought I'd end up *inside* one.

He turns off the flashlight. Darkness folds in, total and comforting.

HARD CUT TO BLACK - WE HEAR:

MARV (V.O.)

But the rent was free, and no one asks questions if they don't know you're there. (a beat)
It's amazing what grows in the dark.

EXT. ARCONIA ROOFTOP - MOMENTS LATER

CHARLES

So... you've been living in the Arconia this whole time?

MARV

(arms open, playful)
Meet your friendly neighbor Marv.

MABEL

So you're saying there are rooms in the passageways?

MARV

I didn't say rooms, I said room (raises one finger)

OLIVER

That's... haunting.

CHARLES

But why would the building even have something like that?

MARV

My theory is it belonged to Archibald Carter - Bunny's grandfather - The original architect of the Arconia. A man obsessed with discretion. With secrets.

MABEL

You're saying he built himself a hidden apartment... inside his own building?

MARV

Apartment is generous Mabel. It's just a room, a bedroom... I imagine it was somewhere to stay when wanting to go through the passageways unnoticed and spy on his lady neighbors. God I'd even suggest it's where he would have his affairs with them.

Oliver winces.

OLIVER

Wow. Well... at least the creeps back then had it well planned.

Charles nods, uncomfortable with himself.

MABEL

So... you're a neighbor and a guy who had a tough life... But how does that turn into murder?

The air tightens - Marv's expression shifts - not anger. Something colder.

MARV

Because that's when I saw her.

MONTAGE - FAST SERIES OF SHOTS - JAN'S APARTMENT (SEEN FROM A HOLE IN THE WALL)

- JAN sits on her bed, tying her hair back - unaware she's being watched.

- Another day - JAN crosses the room carrying sheet music, barefoot, focused.

- JAN lifts her BASSOON and begins to play.

OLIVER

Who?!

CHARLES

Goddamnit - enough with the generic narration!

LORETTA suddenly SHAKES - the handkerchief loosens - She pulls it free.

LORETTA

Jan Bellows. (A beat) He fell in love with Jan.

CHARLES

Who hasn't

MARV sighs.

MARV

Loretta... don't spoil the story. (then, almost polite) But honestly - if you want to join us...

He doesn't retie the handkerchief. MARV continues, pacing slightly.

MARV

She was the only resident who ever said hello to me, who ever genuinely asked how my day was going.

FLASHBACK - Marv working on the building, her stopping next to him, smiling and talking to him.

MABEL

You're saying just cause she was... nice to you? That's why?

MARV

She was radiant. (then, vulnerable) And yes - beautiful. And confident. And-

The trio reacts instinctively: yeah we get it.

CHARLES:

She was tho.

FLASHBACK - INT. HIDDEN ROOM WITHIN THE WALLS - NIGHT - MARV sits on a mattress, eating cereal from a bowl - From somewhere - faint, warped - BASSOON MUSIC. Marv freezes, starts searching.

MARV (V.O.)

After we met, on my first week, I heard her, like

a siren singing to me, calling me. I followed the sound.

He stands, moving through the passageway. The music grows louder. He finds it - A tiny HOLE IN THE WALL.

JAN'S APARTMENT - POV THROUGH THE HOLE

JAN practices her bassoon - Focused. Intense. Alive.

MARV (V.O.)

I was too afraid to knock. Too afraid to exist in her world. So the wall stayed between us.

MONTAGE - DAYS PASSING (DREAMY, UNEASY)

- Jan laughing on the phone.
- Jan pacing while rehearsing.
- Jan drinking wine, watching true crime and laughing.

The bassoon music turns darker - Unsettling.

MARV (V.O.)

Then he appeared, Tim. FUCKING. Kono.

MONTAGE - UNEASY OBSERVATION

- Tim and Jan together.
- MARV's eye at the hole, unblinking.
- Jan taking her bassoon cleaner to the bedroom, both laughing.
- MARV's face tightens. Creepy, he's watching intimate moments that don't belong to him. Rage flickers in his eyes.

MARV (V.O.)

Something inside me shifted. He had to go. I thought dark things. Unforgivable things. A plan started to form in my head (music in crescendo and suddenly stops) then... she moved first.

MONTAGE - JAN'S DOWNFALL

- Jan raging and throwing things on her room, saying: not second again!
- Jan dropping smashed pills into a glass of alcohol
- Stirring calmly.
- Tim Coming in and drinking.
- Jan watching him, smiling.

- Tim leaves with a trash bag.
- Jan exits moments later up to no good.
- Marv still watching get startled by The FIRE ALARM BLARES.
- Instinct. He runs through the passageways up some stairs.

TIM KONO'S APARTMENT - POV THROUGH HOLE

- Tim falls to the floor - drugged.
- The door opens and Jan enters, she sits on him.
- Takes the gun, laughs and points to his face.
- The SHOT rings out - FROM MARV'S POV. His breath catches. Then - A smile. Small. Terrible.

MARV (V.O.)

I wasn't afraid. I recognized her. We were in synch with our thoughts, had the same impulses. We were meant to be.

BACK TO ROOFTOP - NIGHT

MARV

With Tim gone... everything felt balanced again. And then - you three appeared.

The trio stiffens.

MARV (CONT'D)

The podcast. I was one of the first listeners, and I gotta tell you, first reaction... not a fan (anger creeping in) suddenly... she was in DANGER.

FLASHBACK - JAN'S APARTMENT - DAY

Marv breaks inside. Takes Jan's lil toxins box. Carefully removes a few pills.

MARV (V.O.)

When Jan was rehearsing in the Philharmonic, I took matters into my own hands.

FLASHBACK - OLIVER'S APARTMENT

Marv giving Winnie her poisoned treat.

MARV (V.O.)

I had to protect her. I had to protect our secret.

FLASHBACK - INT. ARCONIA HALLWAY - NIGHT

Marv leaves A POSTCARD taped to Oliver's door and leaves.

BACK TO ROOFTOP

Oliver explodes.

OLIVER

First my dog - now my wife?! (outraged)
Am I your *least favorite* of the trio?!

CHARLES

Oliver... it's not all about you.

Oliver opens his mouth - closes it - Loretta gently leans forward in her chair.

LORETTA

I get it.

They all turn to her.

LORETTA (CONT'D)

Love makes you reckless - Love makes you justify things you'd never forgive in someone else. So tell me... did you ever find the courage to talk to her?

MARV exhales - almost grateful.

MARV

No. Thankfully something else got took over my time. You. The podcast became my obsession. Watching you. Tracking your progress. Seeing which clues you caught... and which you missed. I really wanted to see if you guys would figure it out. I was deeply curious to see if you were a good team if you had what it takes, I saw your potential. (smiles faintly)
And don't make me get started on your banter, your timing...

(to Charles)

Your earnestness.

(to Oliver)

Your theatrical nonsense.

(to Mabel)

And you - the youth, the anger, the way you balanced them.

(quietly)

It worked.

A pause.

I unwillingly became a fan.

MARV

I wanted to sabotage the investigation - yes.
But I also... felt close to you. For the first time
in years (he swallows) I wasn't alone.

MABEL

Marv I keep on wanting to forgive you but then I
see your gun and..

MARV

(like she hadn't spoken)

I wanted to get closer to you, to properly meet
you, so I found the most obsessed listeners
online. Reddit. Forums. Mostly Reddit fans.

FLASHES -

- usernames scrolling

- messages to three strangers we now know the OG FANS.

MARV (CONT'D)

I contacted like ten of them. Suggested a meet-up
in front of the Arconia. Right outside the gates.
Only three showed up, but that was enough. I
needed a reason to step out of the walls.

FLASHBACK - EXT. ARCONIA GATES - DAY

Four SUPERFANS gather. MARV stands among them - nervous,
alive.

BACK TO ROOFTOP

MARV

When Oliver recruited us, to help with the
investigation, well... could't have gone better...
and then to my surprise, I got into your
apartment and *SHE* was there, she introduced
herself-

A memory hits him hard. JAN smiling charmingly.

MARV (CONT'D)

Jan. (He exhales) I'd not been that nervous in a
while.

FLASHBACK - SEASON 1 CLIP EP 8. FAN FICTION

JAN

- I don't know, you guys. Don't you think it
feels a little too easy? I mean, I'd take another
look at Howard.

BACK TO ROOFTOP

MABEL

That's why you framed Howard, to honor her vision.

CHARLES

You got an innocent man arrested Marv.

MABEL

He killed someone I don't think he cares that much. Also Howard was arrested for 4 hours... not that bad, we were arrested longer.

MARV

I needed a misdirection, and let me tell you, he is perfect, always lurking, obsessed with you, following you, he was ASKING for it. It was fun watching you guys turn on your friend, on your fourth wheel.

LORETTA

I'm sorry to say I'm the fourth wheel here, but still, poor Howard, I told you guys... he was just trying to be a part of the team.

MARV (CONT'D)

Many have tried Loretta, I can confirm OMITB doesn't accept new members unless they are love interests, am I right? Jan was included, big mistake. I gave her a note, my first attempt to proximity, "I AM WATCHING YOU"

Everyone exchange a collective look of pity and secondhand embarrassment.

MABEL

Thats not how you flirt MARV...

MARV

Yes... Yes... Now I see why she felt threatened, to me it was a: "you have an accomplice" call and her reaction was selfstabbing. Anyways, when Jan was arrested... I was devastated. But I had a problem.

He looks at them.

MARV (CONT'D)

I cared about her. But now I cared about you too, and she hadn't really acknowledged knowing me on that apartment, so I was heartbroken and the podcast was ending. My connection to you, the

little joy and entertainment I had left in life -
gone... Then...

His eyes sharpen.

FLASHBACK - PASSAGEWAY WALL TO BUNNY'S APARTMENT - NIGHT

POPPY WHITE arguing with BUNNY - Raised voices.

MARV

I heard them fighting. I heard something familiar
on POPPY White's voice, something I had heard on
JAN's too. So I waited outside.

FLASHBACK - HALLWAY

MARV steps from the shadows.

MARV

I think you're trying to tell the wrong story.

Poppy freezes - slowly turns around.

There's so much potential in this building, maybe
you need some guidance...

POPPY

(hesitantly)

I'm listening

FLASHBACK - PICKLE DINER

Poppy across from Marv stressed telling him her issues - he
slides her a folded MAP - she opens it, its a pretty
professional hand-drawn map of the passageways that Marv has
been working on, it has entrances and ways out marked.

MARV (V.O.)

I told her what she already wanted to hear. That
a murder makes people listen. That Cinda would
never ignore her again. I didn't pull the knife.
I just pointed to where it could go.

The trio absorbs that.

MARV (V.O.)

Season two... oh! Now THAT was my sweet spot.

He stares at Poppy with a dark smile.

MARV (CONT'D)

I wasn't alone anymore. I was needed. Both by you and her and her cop boyfriend.

OLIVER

Oh my god, we did find you there, during the blackout, we even suspected you.

FLASHBACK - BLACKOUT NIGHT - EP 8. "HELLO DARKNESS" - SCENE WHERE MARV IS CAUGHT RUNNING AFTER LUCY DOWN THE STAIRS

MABEL (V.O.)

That's where I hit you with Oliver's dips.

CHARLES

We had it right in front of us, what were you doing? You didn't try to kill Lucy, at least she said you didn't.

MARV

No, I went to save her from the killer, when the corrupt cop went for Lucy I knew things had gotten out of my control.

MABEL

THAT'S where you draw the line?

MARV

Of course, children... i mean...

CHARLES / OLIVER / LORETTA simultaneous variations of: Yes Mabel! - children is where you draw the line! - no teen killing ever - never do so!

MABEL

(surprised at the general response)

Okay sorry "Imma shatap",

MABEL leans forward.

MABEL

So... follow-up question. Did you have anything to do with Ben Glenroy's death then?

A beat - MARV blinks - not excited to talk about the subject she just brought up.

MARV

No. That was just... unexpected and quite honestly, a bummer.

OLIVER

Wow. I'm really cursed then.

CHARLES

What are you saying now?

OLIVER

I had my hopes up and wanted MR. Modlrick here to have offed my Benny Ben Ben but NO, OLIVER PUTNAM's history with Brodway is cursed! THANK GOD I chose to focus on a successful Hollywood career...

MARV

You see, with Glenroy's death, you didn't need us anymore.

CHARLES

Us meaning...

MARV

The fans, you forgot about us, that season EVERYONE had an ego and by everyone I mean these two while you were having a midlife crisis, so you are forgiven Mabel.

MABEL

(smiling, unexpectedly satisfied)

Thank you!

MARV

You stopped crowdsourcing. Stopped listening outward. (resentful raising his voice) You were investigating inside a theater - a closed system where I had no fucking acces, for the first time... I couldn't watch.

OLIVER

So sorry we didn't consider your viewing experience Marv.

Loretta clears her throat.

LORETTA

For what it's worth... I'm glad they did the play. That's how I ended up here.

Oliver melts instantly.

OLIVER

See? Murder brings people together.

Marv turns to Loretta

MARV

Loretta I know actresses like to be on the spotlight but this is kinda my moment... back off or I'll shut you up... the point is... I decided not to see it as rejection, I saw it as an opportunity. I began visiting your apartments.

CHARLES

That's not comforting.

MARV

Installed cameras all over them, stole money from Charles...

CHARLES

What?

MARV

(proudly)

And with it renovated my room. Built a surveillance system. I watched tutorials. Learned wiring. Encryption. I could probably compete with you tech-wise Mora.

Mabel narrows her eyes.

MABEL

Don't flatter yourself.

MARV

I was ready. Sure, I had nothing to do with season three. (relaxed) But Sazz?

Charles's face hardens instantly.

CHARLES

Careful. Careful with the words you're about to choose.

MARV studies him.

MARV

I know. I liked her too, but she started being nosey, I watched her as she started to reinvestigate season 1, for her script.

Charles doesn't blink.

MARV (CONT'D)

Marshall P. Pope reached me trough an email. Got the hang of those now. (Bragging)

MABEL

Oh god. Not Sazz.

OLIVER

What did you do.

MARV

Young man. Insecure. Chinese, Phillipino? Maybe Mandarin, if I recall.

Oliver squints.

OLIVER

I had the same issue with Tim Kono.

Mabel groans.

MABEL

We are getting canceled after this.

MARV

He also said he was researching a script. A movie adaptation of your podcast, sounded familiar to me.

CHARLES

The script he stole from Sazz.

MARV

Indeed, it mentioned the Dudenoff apartment, I was who told him that whole subplot was unnecessary and unrelated to the case, Sazz really investigated to find out who was responsible for the loose ends, and found a possible explanation, I didn't like that, I didn't want to cover up my intervention, my part in this story.

CHARLES

If you had something to do with her murder...

MARV

He asked me many questions, wanted to know my vision of your story since I was one of the fans involved in the podcast. We stayed in touch. Then one night, he called me.

FLASHBACK - MARV'S ROOM

MARV (V.O.)

He told me she had confronted him. He said she was flying to New York, that she was going to warn Charles, and asked me a favor, to go to the Arconia and keep an eye on the door and warn him whenever she arrived.

BACK TO ROOFTOP

Charles swallows hard.

MABEL

And you told him.

MARV

I never left my room, I was watching those surveillance cameras like if it was the best reality show. I didn't pull the trigger, no, But I did send him a message warning him that she was going to Charles's room, alone.

A terrible silence.

MARV (CONT'D)

Afterward.. I saw how he was struggling to carry her body, so I came in and helped him move her to the incinerator passage.

Charles closes his eyes - Oliver reaches for him without thinking - Loretta watches Marv - horrified, steady.

LORETTA

You keep calling it help. That's not help.

MARV doesn't argue.

MARV

When you found the cameras in your apartments... now, that was exhilarating. (soft laugh) Truly. I sent you the same text I once sent Jan: "I'm watching you."

OLIVER

Yeah, that reads as a threat.

MARV

You took it that way. (earnest) I meant it as reassurance.

They stare at him.

MABEL

That's... not as nice as you think it is.

MARV

I was excited. I wanted you to chase me, the momentum was there, a worthy rival, that's all I needed (his voice drops) and then... Lester died. That crime... it was extraordinary. Corruption. Billionaires. Power. (shakes head, almost impressed) I was glued to the podcast, but you forgot to look for me.

Mabel bristles.

CHARLES

We sometimes got distracted... people kept dying, Marv.

MARV

Exactly, the doorman dies, then fucking Cinda Canning at your door and you leave THE COUNTRY. And yet again. I was left behind. The depression came back. I reached out to you many times, you barely answered. Nor you, nor my daughter.

(voice cracks slightly)

Not even when I sent her the episode where I was involved. She doesn't want to know anything of me, and I can't blame her anymore.

Silence.

MARV (CONT'D)

Finally, then came the premiere.

OLIVER

Good, there's a conclusion to this never ending story.

EVERYONE

Shush!

FLASHBACK SHOTS - EXT. ARCONIA COURTYARD - OMITB THE MOVIE. PREMIERE NIGHT

- Red carpet with celebrities and interviewers.
- Photo-call, EVA LONGORIA, ZACH GALAFANAKIS and EUGENE LEVY taking pictures with the original trio.
- The BROTHERS SISTERS posing in "matrix" pose facing each other.
- BEV MELON hugging HOWARD, him presenting VINNY CACCIMELIO to her

FLASHBACK - INT. ARCONIA PASSAGEWAYS - NIGHT

JAN moves quickly through the passageways dressed in a glittery elegant dress, she's excited for her surprise dramatic appearance in front of the press the end of the film. She knows this place, she used to live in it during season 4.

Tracking shot of her walking confidently and A door suddenly FLIES OPEN - BAM - JAN drops out of frame. MARV turns - and freezes.

MARV (V.O.)

The OMITB movie premiere, at the arconia of course, everyone all dressed up, didn't get an invitation by the way... I get it though, didn't even feature in Sazz's movie script. I woke up because of the noise and... (BAM!)

INT. MARV'S ROOM - MOMENTS LATER

Jan wakes up tied up on a chair, in-front of her Marv still processing. Careful. Reverent. Staring.

MARV (V.O.)

I couldn't believe it. The woman I built my new life around... lying there like a miracle I didn't ask for.

JAN

I was going to complain but I like being tied up.

MARV (V.O.)

I knew what she was capable of. Her charm. Her famous psychosexual manipulation.

JAN

Do I... know you?

That lands like a knife, Marv forces a smile.

MARV

I'm the mold inspector, we've met, well we did a couple of years ago...

She studies him - nothing.

JAN

Sorry buddy, but you're not ringing a bell.

His face cracks - just slightly.

MARV

I've been watching you for years.

JAN

(smiling)

Okay. So a fan kidnapped me, didn't expect that today, but... I like it, I like to be surprised.

MARV (V.O.)

I finally felt free, I told her everything, all of it, for the first time... I wasn't hiding.

Jan listens - calculating. A pause.

JAN

You see, theres nothing I respect more than a fellow lets say... troublemaker, in a normal situation I would even give you advice, but the film started like forty minutes ago and there's a personal detail the trio didn't put on the pod...

I was in love with Sazz Patacky and you being involved in her murder... well... did you know what I did to her murderer?

Marv freezes - Jan suddenly moves, breaks out of the rope - she stabs him in the arm with a knife she had hidden - he grunts - shocked.

JAN

I'm going to enjoy killing you creep! Don't worry It'll be fast, I have a premiere to attend.

He jumps suddenly - pushes her to the door - they fall into the ground of the passageways - Jan starts to run and pushes through the first door in the passageway - He follows - panicked with the knife still stuck on his arm.

MARV

Jan- wait! Please!

He bursts into an empty apartment through an open bookshelf.

MARV (V.O.)

She knew it all, if she got away she would expose me to you, to everyone there, that's not how it had to be revealed, but if I followed her she would probably kill me. It quickly became a matter of life or death.

INT. EMPTY APARTMENT - NIGHT

The entire wall of windows is WHITE -movie footage glowing.

Behind this windows: the ARCONIA COURTYARD. THE MOVIE PREMIERE. A massive screen covers the courtyard-facing wall. On the other side - an audience watches the film adaptation of OMITB. Inside the apartment: JAN and MARV fight brutally while we follow them on a continuous shot.

JAN

You're fucking sick. Little bitch, doesn't have the balls to do the job himself, makes freaks do the deed for him.

MARV

Calm down JAN, I did all of this because of you in the first place.

She laughs, and jumps behind him, trying to choke him.

JAN

DONT EVER TELL ME TO CALM DOWN SIR.

MARV

I love you JAN, don't make me do this.

She stops for a second - hesitates.

JAN

You are delusional and not in a fun way ok? You should've left my friends and my lover (emotional) you should've left Sazz alone. And now you have to pay. This is for them.

That breaks him - On the screen behind them we can see on the windows THE MOVIE VERSION OF JAN KILLING TIM KONO - played by AMY POHELER or JODIE FOSTER - the SAME LINES from that scene on the show echo faintly through the wall - reality and fiction overlap.

JAN (CONT'D)

You were never part of my story. And you'll never be. (Attacks)

MARV

Doesn't your back hurt?

MARV raises his arm, no knife in sight - JAN freezes, puts her hand on her back - revealing shot of her knife attached to her back, bleeding - she hasn't realized because of the adrenaline.

He snaps, pushes her and shoves her against the wall, the knife cuts deeper, she laughs - the little tip of the knife is coming out of the front, she goes BOOP in a crazy unexpected Jan reaction, she laughs.

JAN

Won't you finish me off big guy?

Marv raises her and crashes her body into the glowing window - she doesn't fall - her silhouette presses against the tight screen - on the other side - THE AUDIENCE GASPS - same scene as the ending scene of the previous season - A RED STAIN BLOOMS across the projected image of the movie - slowly spreading - confusion, murmurs -then the stain begins to drip to the bottom of the screen.

Jan's body finally breaks through - falls through the space between the wall and the tight screen - we see the shadow of a heavy object falling behind the huge screen, leaving a trail of blood as she falls from the 8th floor to the the lower part where the screen ends, finally revealing her

corpse on the floor in-front of all the expectators of the film.

Screams erupt - the audience recoils in horror.

BACK TO ROOFTOP - NIGHT

MARV

I didn't mean for it to end that way. But nothing in my life ever does.

Silence.

MABEL

Was it worth it, Marv?

He stares at her.

OLIVER

We are sorry for how we treated you Marv, we were often self centered, but still... all of these deaths. None of it had to happen.

MABEL

So what's the plan now that we know? Kill us all?

MARV

I wanted to confess, I wanted the "big bad" reveal, the credit, I wanted everyone to know who your true antagonist was, I'm sure at least one of you is recording, you may be streaming it live or someone on the outside is recording it for the podcast... as for the killing part, you can't leave since the Rooftop door can only be opened from within, and I have the key, so I was thinking, I shoot one by one, starting from the oldest

(points at Oliver - Charles does a little satisfied smile)

Oliver

Why did he point at me?!

MARV

Then I'll jump off the Arconia, theatrical, I hope it's a Putnam worthy finale.

Everyone looking at each other tense, Loretta struggles and her rope loosens, the trio see it.

CHARLES

What if we scream?

MARV

First to scream, first to die, but if you
volunteer...

Marv raises the gun towards Charles

CHARLES

(scared)

PITTAH POTTAH!

OLIVER and MABEL

(following him)

Yeah...PITTAH POTTAH! Like 5 minutes ago... but yeah!

Marv and Loretta glance at each other, both confused, moment
of tension.

BANG! - The ROOFTOP DOOR SLAMS OPEN. HOWARD MORRIS stands
there - shaking, brave, holding a gun with both hands.

HOWARD

Okay! Nobody panic, which is ironic because I am
panicking!

Howard walks menacing forward, trembling but determined.

MARV lunges toward Loretta. She waits until he is close, and
frees herself, pushing him with her whole body and RUNNING
straight toward OLIVER, she get's in Howard's way, they crash
and his weapon falls.

The gun SKIDS across the concrete - Stopping at Mabel's feet.
MARV SCREAMS FRUSTRATED.

OLIVER

Don't worry Howard, I have a knife!

Pulls out the knife and steps in front of Loretta, protecting
her, pointing the weapon towards Marv.

MARV

Enough of this bullshit

Shoots Howard in the leg - screams and falls -

HOWARD

My good leg!

CHARLES (screaming)

Was there a bad leg?!

kneeling to stop Howard's leg from bleeding with her sweater.

MABEL

It is truly the end guys

Oliver throws unsuccessfully the knife towards Marv who effortlessly skips it, the knife lands behind him - silence - operatic music starts to play - shot of the knife on the floor ascends and we see there standing, JAN.

OLIVER

Guys... Do you see what I'm seeing?

First time Oliver sees a ghost, Mabel saw Tim and Ben, Charles saw Sazz and Nicky but Oliver always thought they were delusional.

The OMITB THEME begins - epic - They all look up. Standing at the edge of the rooftop in a line behind Marv, THE GHOSTS OF THE ARCONIA - Not scary, still, watching, big focus light comes from behind them.

TIM KONO - ZOE CASSIDY - BUNNY FOLGER - BEN GLENROY - SAZZ PATAKY - LESTER COLLUCA - NICKY CACCIMELLIO - CINDA CANNING - JAN BELLOWS.

Mabel's breath catches - smiles - emotional

CHARLES

(To Oliver)

...You also see them?

LORETTA

Oh yes!

Oliver turns, shocked

OLIVER

Loretta?

She straightens.

LORETTA

(French accent)

Celarie Wisp... I'm kind of a medium... remember?

OLIVER

Of course ... yes... love it when you bring that up...

HOWARD

(freaking out and hurting but with FOMO)

(pretends)

Oh! Yes! I see them!
Very... ghosty.
Very judgmental.

One by one, the ghosts speak - overlapping, gentle but firm.

BUNNY

Protect my fucking building.

BEN

Am I a ghost or an illusion?

CINDA

Shoot him. It's just self-defense.

LESTER

Do what's right.

SAZZ

End this.

TIM

It's you or him

JAN

KILL the motherfucker.

As Marv hears voices, he turns around - terrified now - the ghosts fade slowly - Mabel grips the gun - She fires - Misses - Fires again - BANG! - The gun FLIES out of MARV's hand, skidding across the floor.

OLIVER

GOOD Mabel, now less emotion, more aim!

Marv freezes. Looks at his empty hand. He pats his chest. His sides.

MARV

You missed Mora

OLIVER fastly snatches the gun.

OLIVER

Now watch a professional

He fires - Misses completely - The bullet sparks off a vent.

OLIVER (CONT'D)

That was... a warning shot.

Marv assures he's unhurt - Terrified - He backs up instinctively - CHARLES quickly steps up - Focused.

CHARLES

I've done this my entire life. On television!

He raises the gun - textbook police pose - FIRES - Misses - Marv flinches - convinced he's dead - He checks himself again.

MARV

You guys are bad at this! (Anxious laughter, nothing to loose)

He staggers backward - panicked now, slipping closer to the edge - Shadows stretch across the rooftop. The trio's silhouettes overlap. Confusion. Motion. Noise.

Then - Shot from far away - the trio on one edge the villain on the opposite side - A SINGLE GUNSHOT hits him - We don't fully see who fired it. Only semi shadows. MARV stiffens. His eyes widen. He looks down at himself - Then back up. A breath. And he FALLS backward - out of frame.

Silence.

INT. ARCONIA COURTYARD - NIGHT

Inspector Williams arrives fast through the gates at the courtyard, Randall follows her.

RANDALL

Did you hear the gunshots?

WILLIAMS

Yes, close the gates Randall, no one leaves, this three are in danger, imma call backup.

An other GUNSHOT ECHOES.

WILLIAMS

(Startled)

FUCK... what's the fastest way to get to the..

Marv's body falls meters away in front of Williams - shocked .

CUT TO BLACK

INT. ARCONIA - CHARLES'S APARTMENT - CONTINUOUS - 30 minutes ago

LUCY stands frozen sat on Charles's bed, phone pressed to her ear, Howard next to her.

CHARLES (V.O.)

Okay Lucy, I'll leave you on speaker on my pocket, if anything happens call detective Williams, love you.

HOWARD MORRIS crouches beside her. Howard has his phone close RECORDING APP ON - They both listen.

MARV (V.O.)

... I was thinking, I shoot one by one, starting from the oldest...

OLIVER (V.O.)

Why did he point at me?!

MARV (V.O.)

Then I'll jump off the Arconia, theatrical, I hope it's a Putnam worthy finale.

Lucy GASPS silently. Howard's eyes widen.

HOWARD

Oh. That's... extremely not okay. Only a psychopath would think Oliver's older.

He reaches into his bag - pulls out a small handgun. Lucy stares shocked.

LUCY

Howard - where did you get that?

HOWARD

I live alone on the "murderbuilding". And my boyfriend is a mafia nepobaby with tons of this laying around every square of his home. I'm going up.

Lucy grabs his sleeve.

LUCY

Wait - you can't - they haven't said the safe word yet. Remember? No safe word, no going up...

HOWARD

How do you want them to sneak "Pittah Pottah" into the conversation Lucy? Huh? If I don't go, I'll never forgive myself. (then, gentler) Also, I've always wanted a heroic arc.

He starts walks the door - Lucy takes Howard's phone that's still recording. She types furiously.

ON SCREEN - TEXT TO DETECTIVE WILLIAMS: Moldrick confessed. Threatening mass death + suicide. Rooftop. NOW - She hits SEND.

Lucy presses her phone to her chest - shaking, listening as Marv's voice continues faintly from Charles's pocket. She doesn't hang up. She keeps recording.

INT. ARCONIA COURTYARD - NIGHT

Lucy comes out a door - chaos - Residents pour out of their apartments, drawn by noise, by instinct.

The TRIO pushes through the crowd together - CHARLES, OLIVER, MABEL - with LORETTA helping a wounded HOWARD walk next to her. Lucy joins them.

The body lies still in the center of the courtyard - Detective Williams is taking his pulse - stops - signals the trio to get closer.

WILLIAMS

He's dead, okay, don't panic even though I asked for backup, they'll be here any minute and before they do I need to know... who shot him?

The trio stare at each other with no clue.

CHARLES

No clue really, we all started to shoot

MABEL

And we passed the gun around

OLIVER

We were panicking, he shot Howard and told us he was going to kill us all.

HOWARD

We have it on tape, done my part... someone take me to a hospital please, I'm about to faint.

LUCY and RANDALL help him and take him away.

WILLIAMS

Okay... hear me out now and answer carefully, was there no safe alternative?

OLIVER

No, it was selfdefense

WILLIAMS

And were you in imminent danger and the threat was immediate?

CHARLES

YES! It was selfdefense, we have witnesses.

MABEL

And as Howard said it's all recorded, it's all evidence.

WILLIAMS

Well, sounds like selfdefense to me, I've never seen someone getting away from so many murder allegations Mora.

MABEL (to the neighbors)

We're... we're sorry, everyone.

Mabel is clearly in shock - shaking - No one speaks. The residents exchange looks. UMA HELLER steps forward.

UMA

Don't you dare apologize. You freed us. Again. This building has been collecting murderers like dust. And somehow, you keep getting them arrested.

A few dark chuckles - URSULA points at the trio.

URSULA

These three are the only reason we know we are safe on this building.

Applause begins - hesitant at first. Then stronger.

DR. GROVER

If this guy had come to me... This could have been prevented. But denial is cheaper than therapy.

A ripple of laughter - TEDDY DIMAS stands with THEO beside him. Theo signs quickly, emotionally.

SUBTITLES:

I'm glad you're not dead.

Mabel's breath catches. Theo pulls her into a sudden hug. She hugs him back - TEDDY nods once to Oliver and Charles. Respect - VINCE FISH starts cheering. Others join in - Theo backs off and applauds too.

ALTHEA

Wohoo!

The applause grows - real now. Sustained - the camera MOVES IN A CIRCLE around the trio as this happens. Sirens distant getting closer - Mabel breaks - tears finally falling,

Charles puts a hand on her shoulder. Oliver pulls both of them into a clumsy hug. Loretta steps in too. Together.

PODCAST VOICE-OVER

MABEL (V.O.)

When we started this podcast we told ourselves we were chasing killers, But really...we were chasing a connection.

CHARLES (V.O.)

And maybe that's why we kept doing it. Not for the mystery. Not for the fame. But because every time the world got loud... We found each other again.

OLIVER (V.O.)

There will always be secrets. Always shadows. Always stories begging to be told. Just... not by us anymore. I'm Oliver Putnam

MABEL (V.O.)

I'm Mabel Mora

CHARLES (V.O.)

I'm Charles Haden-Savage

MABEL, OLIVER AND CHARLES at the same time
And this was Only Murders in the Building.

OLIVER

We hope we don't ever have to come back.

MABEL

Never say never...

CUT TO BLACK.